

VOGUE The Picture Record

by Tim Brooks

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VOGUE RECORDINGS INCORPORATED



RECORDINGS WITH COLOR

Vogue Picture records have been attracting increasing interest among collectors in recent years. Their colorful illustrations, visible through the transparent surfaces, and covering the entire record, have made them highly collectible. Their musical content covers a surprisingly wide range, including some excellent big band swing and small unit jazz, as well as country, Latin, spoken word and period pop material.

Yet little is generally known about the Vogue company. One collector told me that he assumed the records were made in the 1950's. Many have asked who Tom Saffady was, the man whose name appears near the rim of every record.

The following history is based on extensive research in the trade press of the period, on interviews with persons associated with Vogue, and on the records themselves. What emerged was the fascinating story of an eccentric young inventor and his two year fling in the record business, an adventure which turned from high promise to bankruptcy during the phonograph boom years just after World War II.

The Record Business In 1945

The future of the record business has seldom looked brighter than it did in 1945. The war was won, an enormous reserve of pent-up buying power was about to be released, and the shortages of material so prevalent during the war would soon end. Everyone smelled a boom ahead. Vinyl records were widely regarded as the record of the future, with their inherent advantages over the old shellac in sound and durability. Victor got a jump on the field by releasing a few 12-inch red seal vinyl discs in September, 1945, but shortages of material kept such releases scarce and high-priced for the time being. Cosmo Records, an obscure independent, had the first major seller on vinyl with a children's recording entitled "Tubby The Tuba."

Independents were the other big story in the record business in 1945. They were springing up like mushrooms--Capitol (actually an old timer, dating from 1942), Majestic, Mercury, King, and dozens of others whose names are completely forgotten today. By early 1946 Variety estimated that there were 210 labels active in the U.S.A. Few of them aroused as much interest as the new "picture records" from Detroit, however.

Tom Saffady and Vogue

The guiding force behind Vogue was Tom Saffady, a 28 year old inventive genius (by all accounts) who had made between five and ten



Tom Saffady President

New Vogue Disk Unveiled in Chi

Chicago, Oct. 2

Vogue Records, Inc., new Detroit recording company set up by Tom Saffady, 28-year-old mechanical wizard who's reputed to have made between \$5- and \$10,000,000 in the past four years with his "Say-Way Industries" inventions, is another of the "non-breakable" outfits rushing into the growing field. This is one of the firms Music Corp. of America has been interested in, as a means of entry into the disk business.

Test recording of Jackie Heller, seen here last week is a pinkish affair with a picture of the singer under the surface—also designs embracing a swirl of notes, maracas and palm trees to cue Latin dishing, "Rum & Coke."

Record, ordinary size, has a flat aluminum core that keeps it from warping and buckling in the center. It doesn't bend, like other new ones in the field, but won't break. Outer covering is the same vinylite used in high-fidelity transcriptions, and Saffady is turning all the dough saved on his new production method—said to be able to press records 80 times faster than any method used at present—into continual improvement of the record itself.

Pressing machine, reported to be a revolutionary advancement in the process, was invented by Saffady. He has developed an idea similar to the circular pagecake-making machines frequently seen in restaurant windows. Records will be in a variety of colors, "to fit moods in music"—red for swing, green for sweet, purple for "push" (Bolero, "Temptation," "Malaguena," etc.). Recording studios will be located in N. Y., Hollywood, Chi and Detroit.

million dollars in manufacturing during the war. His main interests were in plastics and in manufacturing processes, and he had produced items ranging from plastic beer bottle caps to precision machinery. Saffady was an inveterate tinkerer and improver, and he was said to have 75 inventions to his credit, including numerous patents. Sav-Way Industries had been formed to manufacture his inventions. This was a family enterprise, employing father, brother, sister and several close friends in various capacities.

Just what attracted young Tom to the record business is uncertain. Perhaps he was a frustrated musician. One contemporary article said that as a youth he had organized a dance band, and was set to go into business when he discovered that the total assets of himself and his 1 men was not sufficient to pay for membership in the musician's union. More pragmatically speaking, the prospect of a foothold in a booming postwar industry must have been attractive. In any event, war profits were available to provide the capital for the venture.

Tom Saffady approached record making as he did everything else, with ingenuity and big plans. His records would look different and play better than anything made before. He set out to invent a record which was unbreakable and unwarpable, which had a super-quiet surface, and which was pleasing to the eye. He also envisioned an ultra-modern pressing plant which would be the envy of the industry.

After two years of research the revolutionary new discs were ready to be unveiled to the press, in late September, 1945. It was announced that regular issues would begin in January, 1946. The sample shown to the press was of slightly different design than the later familiar Vogues, but it was of the same durable material. Vogues were made with a central core of aluminum, on which was placed the paper illustration. This core was then sealed inside a clear vinyl coating, which was impressed with the recorded grooves. Much was made of the very quiet playing surface, as well as the durability. Five hundred plays were claimed, without serious degradation.

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FROM record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
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The unnumbered sample pressing displayed to the press in 1945 is of particular interest to collectors. On one side was a recording of the currently popular hit "Rum And Coca-Cola," by Jackie Heller. On the other side--believe it or not--was "On A Little Street In Singapore" by the Glenn Miller Orchestra, a master cut for Bluebird in 1939! Where Vogue got its hands on this is unknown, although it could have been simply a dubbing or a contract pressing for demonstration purposes. Neither side was ever commercially issued by Vogue, and only one copy is known to exist. The label also mentions Philco in large letters, which may indicate some sort of tie-in with the radio manufacturer.

Besides its novel record, Vogue promised an ambitious marketing plan which would give its dealers intensive service, to include regional representatives who would travel around in shiny new "Vogue trucks" keeping stock up to date in all locations. There were also special point-of-sale displays, and a custom-built record player to be installed in stores for demonstration purposes (its turntable was tilted up so you could see the colorful records as they played.) There was even a Vogue juke box shown in ads, although it is not known if any of these were actually built.

"GIT DIM RECORD OUT!"

The Vogue enterprise had an interesting cast of characters. Tom Saffady himself was a nervous and high-strung young man, and something of an egomaniac. He maintained a palatial office in the Sav-Way plant, complete with bar and couch, known as the "inner sanctum." Though married to a beautiful girl ("not of his own race") he was nevertheless known as quite a ladies' man. Around the plant he was constantly designing, tinkering, changing, until everything bore the stamp of his improvements.

Tom's father was short and stocky, a picture of the "old country." He was given to stalking through the Vogue plant shaking his fist and exclaiming, "Git dim record out, git dim record out!" Tom's sister was the company time keeper, and brother Jack a buyer.

The organizational brains of the operation was Al Lynas, who had come over from the Sav-Way company. He was constantly on the move between Detroit and New York, arranging for recording sessions, talent, distributorships, etc. The A&R chief was Seymour Simons, a noted orchestra leader and composer ("Honey," "Breezin' Along With The Breeze," "All of Me") with years of experience in the business. Roy Tracey was his New York talent scout and Frank Orsatti his representative on the west coast.

The Vogue plant was, as promised, a wonder of the industry. It was located at 4875 East 8 Mile Road, on the outskirts of Detroit, and included not only pressing facilities but complete material processing and mastering capabilities--everything from raw material input to the finished record. The only things not self-produced were the labels, which were printed elsewhere. There was also a complete sheet-metal works, which produced the store stands and custom record players.

Automation was one of Tom Saffady's fascinations, and he invented a huge record pressing carousel which was supposed to stamp out records 80 times faster than existing presses. Jack Sellers, an engineer with Vogue who has been most helpful in the preparation of this article, described it thus:

"If you can picture a carousel about 15 or 20 feet across, with pressing stations on it, completely automated with cams and compressed air. This thing slowly rotated, and the idea was that you loaded the presses on one side and by the time they got around to the other side (the records) were cured and dumped off. It was a marvelous thing at the time, as far as the mechanics went; the presses opened and closed, whistles blew, air blowing and everything--but it never got off the ground."

Saffady eventually gave up on his carousel and reverted to the normal type of individual record press, though he tinkered with that too. At one time (mid 1946) his plant was reported to have 42 working presses, each capable of 40 discs per hour.

The Vogue recording studio was the most modern in the mid west, with the usual complement of Scully, Western Electric and other top



notch equipment. This was just before the era of tape, however, so all masters were still "cut" the old way. Business headquarters for Vogue was established in the Book Building in downtown Detroit.

Recording Begins

Numerous artists were signed during late 1945, many of them from the Detroit-Chicago area. Vogue's first real coup was the signing of Art Mooney, then a rising young bandleader who was also being wooed by Columbia. The first established seller signed by Vogue was radio favorite Phil Spitalny and his all-girl "Hour of Charm" orchestra, which had been recording for Columbia on a per-session basis. Within a few months Vogue was running trade ads listing 16 different acts, ranging from old timers Clyde McCoy and Art Kassel to several big bands, the Charlie Shavers jazz quintette, Your Hit Parade star Joan Edwards and half a dozen country acts.

Tom Saffady also bought a Detroit nightclub, the Latin Quarter, during the fall of 1945 and announced plans to obtain talent by negotiating dual contracts--bands could both play his nightclub and record for his record company.

According to Al Lynas, the first recording session was held in Chicago. Tom Saffady himself chose the songs to be recorded on Vogue. Among the early issued matrices P3 and P4 were by the King's Jesters and Louise, and P5 through P8 by Clyde McCoy, including the inevitable "Sugar Blues." Though this latter recording did not set any artistic milestones, it was certainly a technical triumph. Engineer Jack Sellers told me that "Sugar Blues" was the first master he heard on starting work at Vogue in December, 1945, and "it was a beautiful recording--it made the hair stand right up on the back of your neck."

Vogue took out extensive advertising in the trade press, including a beautiful fold-out ad which appeared in Billboard's annual yearbook, Record Retailing, and perhaps elsewhere. The company's slogan was "Vogue - Recordings With Color."

But January, 1946, came and went with no first release. So did February, March and April. Each week a little ad appeared in Billboard saying "Vogue Records - now in production," but trade insiders were beginning to wonder if they would ever see one. One explanation for the delay was a fire at the Vogue plant, just after Christmas, 1945. Several masters were destroyed in the fire, which accounts for some of the gaps we will see in the Vogue matrix series. Al Lynas has said that the first two matrices, P1 and P2 were lost in the fire, and choral director Don Large, who made several sides for Vogue in late 1945, told me that a recording he made of "White Christmas" (probably P11) was also lost.

The fire was not the principal reason for the delay, however--all hands simply moved next door, according to Sellers, put canvas up over the doors and kept on working. The real problem lay in production difficulties. Saffady's automated pressing carousel was a failure, and there were also problems with a conveyor belt system he wanted to use in the vinyl processing plant. There were also problems with those beautiful labels. It seems that when the vinyl "doughnut" was placed on top of the core and pressed flat, in spreading toward the outside rim it would tear the paper illustration.

By the time these difficulties were overcome Vogue was four months behind schedule. Precious momentum had been lost, and some of the tunes that had been recorded were already out of date. But the big day finally did arrive. On May 6, 1946, Vogue records officially went on sale at Gimbel's Department Store in New York (which had an initial exclusive on them), following a weekend newspaper advertising blitz costing \$25,000. Most of the promotion was for Phil Spitalny's album "A Study In Blue" (records R725-R726), which sold for \$2.89. The maestro and his curvaceous band made a personal appearance at Gimbel's to promote the album and the new label. Single Vogue discs sold for \$1.05 each, or slightly more than twice the 50¢ price of standard issues on Victor, Columbia, Decca and other major labels.

Fourteen Vogue issues were listed in Billboard's new record lists during May 1946, and orders were claimed to be so heavy that the factory couldn't keep up. An ad said that orders were being taken, but only for "future" delivery.



Vogue marketing methods took full advantage of the colorful discs. Individual records came in glassine sleeves, and pictures of participating record stores show the discs plastered all over the walls. A series of albums was released in July (see discography), and these came in special holders with lift-out tabs.

The records themselves were generally well received by trade reviewers. Billboard was impressed by the quality of recording, and so, after some initial hesitation, was Variety. The prosaic packaging of the "Study In Blue" album gave way to the more imaginative later album sets, and this too met with approval. A dance instruction album by Paul Shalin (V102) used the illustrations to particularly good advantage, showing the dance steps on the record. This set also included a set of cardboard cut out feet to be laid on the floor, to help you through your rhumba!

As soon as the first flush of curiosity buying wore off, however, it was apparent that Vogue was in for some difficult sledding. Vinyl shortages continually plagued the company, causing complete plant shut-downs at times. Sales slowed markedly, and Jack Sellers recalls that no more than four of those 40 or 50 presses were ever operating at once. There was also a serious distribution problem. Throughout 1946 Vogue operated with only three distributors, in Detroit, New York and Houston. A distributor was not signed on the west coast until April 1947, by which time the entire operation was going downhill. Overhead resulting from the million dollar physical plant Saffady had built was extremely high, and as early as May, 1946, an additional \$1,000,000 in financing had to be arranged.

By October 1946 Vogue was already beginning to lose talent whose one-year contracts were expiring. Art Mooney, Frankie Masters and Shep Fields were among those leaving. Putting best face forward, Tom Saffady announced that "Vogue will not replace them, but will concentrate on a shorter list of bands." In November 1946 ads appeared offering "seconds," Vogues with technical flaws (probably in the illustrations) for sale at discount for jukebox use. This was hardly a move designed to inspire confidence in the company's standards.

As 1947 began things got worse. There were no hits on Vogue, and the pace of new issues slowed to a trickle. The last "new issue" listed by Billboard was in April, and in May the company announced that it would cutback "but not discontinue" its activities. Masters already recorded would be released, Vogue said, but no new ones would be cut unless the right talent came along. Press runs would be smaller ("hand to mouth") to avoid the dumping of more records on Vogue distributors than they could handle, a practice of which the company had been guilty in the past.

Rumors of the company being sold were rife. Actually these had begun as soon as the label was announced, in 1945, when Music Corporation of America was said to be considering purchasing Vogue as a way into the record business. During late 1946 and early 1947 Universal Films, MGM, RCA and Decca were all reported to have looked the place over, despite public denials by Saffady. But there were no takers. Asking price in early 1947 was said to be \$900,000.

Early in 1947 Vogue began taking on outside pressing jobs, including a special picture disc jockey pressing for Mercury and later 12" children's discs for Decca. The d.j. discs are quite interesting, containing biographical information and pictures of the artists in the wax. The Decca sets, on the other hand, do not have pictures, being pressed in a plain, dark red vinyl.

Liquidation ads for the remaining stock of Vogue discs began to appear in July, 1947, placed by a New York distributor. Vogue-Detroit protested that it wasn't so, but on August 30, 1947, Billboard reported that the company was entering bankruptcy proceedings. The remaining stock of records was disposed of at 79¢ per disc (vs. the original \$1.05) and \$2.25 for albums (originally \$2.65). This was not much different from the 1947 list price of major label issues. There followed some brave talk about Vogue refinancing, and of liabilities amounting to only \$750,000 against assets of \$2.2 million, but the talk came to nothing. Nevertheless the final liquidation of the company's assets does not appear to have taken place until the mid 1950's.

Tom Saffady, who had always been ulcer-ridden, did not survive his record company by very long. He died in the 1950's, still a relatively young man.

The Vogue files and masters were destroyed, according to Al Lynas, and the company apparently never issued a full-fledged printed catalog while it was in existence. Therefore Vogue issues have been very hard to trace. The Charlie Shavers sides were reissued on LP in 1973, on the Onyx label (Onyx 209), but these were dubbings, according to LP producer Don Schlitten. All that is left of Vogue today are the records themselves, and the reminiscences of those who were involved with the company.

The Records

Vogue records certainly lived up to their billing. They were durable, had good surfaces, and were excellently recorded. In a fall 1947 Billboard poll, disc jockeys ranked Vogue as one of the best discs on the market in terms of durability (greatest number of plays) and reproduction. Overall, Vogue ranked #8 in terms of "best all-around record mechanically." This was after Vogue had ceased operations, and the label might have ranked even higher had all those voting considered it to be a "current" choice. Vogue was also listed as one of the best labels in terms of disc jockey service. Capitol, which consistently distributed vinyl copies to d.j.'s, ranked #1 in most categories, with Victor and Columbia close behind. Majestic and Signature were the leading independents.

The difference between the labels was that Vogue was being rated on its normal commercial issues, while the other labels were rated on their special d.j. pressings, which were not available to the general public.

Glamour-Puss Discs

And oh, those illustrations! "A Look at Vogue's Glamour-Puss Disk Plant" was the title of one newspaper story about the label. Originally Tom Saffady had said that the illustrations would be color-coded to match the mood of the music--red for hot swing, green for sweet, purple for "pash," etc.⁹ Something resembling a traditional center label (in size at least) was shown in early ads, ringed by a circular design of musical notes and staves. Scenes from the motion pictures or stage shows in which the song was featured were also promised as likely illustrations.

None of these ideas seem to have finally been used. Instead, Vogue illustrations were multi-colored, almost cartoon-like representations of the song title. For "Basin Street Blues" we have a street in New Orleans complete with sidewheel steamer passing by and banjo strumming darkies, plus a black dude tipping his hat to a passing chick on the sidewalk. For "The Bells of St. Mary's" a couple on a hillside gaze at a distant church whose bells are ringing you-know-what. For "Time Will Tell" there is a rather evocative picture of a man leaving his sweetheart, against the background design of a giant sundial. For "Let Me Take You In My Arms"--you guessed it. And so on.

Of course not all titles lent themselves to literal, or even logical illustration. What do you do with Art Kassel's theme song, "Doodle Doo Doo"? The answer was a rather cute little picture of a girl listening to a portable record player, combined with a mirror-in-a-mirror-in-a-mirror, etc., device. Nothing to do with the music, really, but interesting anyway.

In general, however, it is doubtful that the pictures really contributed much. They were garish, obvious and often downright silly. "The art work, though colorful, uses drawings strictly of the coal company calendar type and is singularly lacking in imagination" remarked Billboard, in its usual succinct fashion.¹⁰ Sometimes the pictures were downright misleading. "I've Been Working On the Railroad" shows a bunch of grinning gandy dancers hopping around in front of a Tunerville-Trolley type train. For a long time I never even listened to this record, assuming it to be a children's record (especially since it was by Art Mooney, later famous for his rickety-tick music.) In fact it is a hard-driving swing instrumental, with some fine arranging. Ditto for "Piper's Junction" by Mooney, which one would assume from the illustration to sound like a teenage hop in progress. But dig those trumpet and sax solos!

In all cases a black & white photo of the artist appeared as a small insert in the corner of the illustration. One of the few cases I have seen where the artist plays any substantial part in the main art work is on "Sugar Blues," where Clyde McCoy is shown in cartoon form blowing his trumpet. But then, what else could you do with that trademark number?



R-3

FORWARD

LADY

HOLD

BACKWARD

R-3





Tom Saffady is said to have paid top dollar for his illustrations, which seems incredible considering their quality (or lack of it.) Much cost was incurred in simply printing them. Such elaborate color separations are very difficult to print successfully, but they are always excellently produced on the Vogue records I have seen. As in many other cases, technical expertise seems to outdistance artistic judgement. Who was responsible for all this colorful artwork? Many of the illustrations were signed, most commonly by someone named Sprink. The names Richard Harker, Wirts, M. Kanouse and R. Forbes also appear. Whoever they were.

My own personal favorite is unsigned, however. That is "Star Dust" on R710, showing a wistful, pipe smoking gent gazing at a brilliant, star filled sky. Superimposed upon the stars is the shadowy face of his sweetheart. Guess I'm just a romantic at heart.

Icelandic Vogue

Jack Sellers, the Vogue engineer, tells an interesting story about the use to which some of the illustrations were put. He reports that a friend of his, an electronics technician for Western Electric, was sent to Iceland during the 1950's to help install a DEW Line station.¹¹

"He was telling me later that he and his wife lived with an Icelandic family way out near one of the fjords. He said 'You won't believe this, but they had Vogue records tacked to the walls for pictures. How the heck the records ever got to Iceland I don't know, but it seemed like a good idea to me.'"

Artists

Collectors sometimes downgrade Vogue as containing mostly out-of-date orchestras and routine late 1940's pop material. In fact, the range of artists and repertoire is rather remarkable. A glance at the discography which will follow this article shows several potential popular hit makers, as well as jazz, country, Latin and spoken word artists.

Of course Vogue in 1945 was in no position to snare the really top names in music. Crosby, Como, Sinatra, Dinah Shore, Harry James, Vaughn Monroe and the like were sewed up tight by the majors, who also had plenty of money to hold on to them. So Vogue built up a roster of modest but dependable sellers like Clyde McCoy, Art Kassel, Shep Fields and Frankie Masters. These were not top sellers but did have established followings, and in addition they lent a certain "familiarity" to the new label.

For more contemporary appeal Vogue landed Art Mooney, one of the most promising and sought after young bandleaders of the day (as noted previously, Saffady beat out Columbia to get him--which no doubt meant Vogue paid plenty.) Mooney at that time led a rather good, jazz-flavored big band. Ironically, when Art finally did hit the big time in 1948 with his first million seller, it was with a cornball arrangement of "I'm Looking Over a Four-Leaf Clover" on MGM (another new label)--a record which typed him forever after. Artistry aside, if Mooney had recorded that song two years earlier, perhaps he would have saved Vogue.

Another potential star landed by Vogue was Joan Edwards, former vocalist with Paul Whiteman and singing star of radio's Your Hit Parade from 1941-1947. Despite her wide exposure and some up to date material, she never did click as a single on records, however.

A major coup for Vogue, commercially if not artistically speaking, was Phil Spitalny and his All-Girl Orchestra, then riding high on radio. His albums for Columbia had been substantial sellers (check any junk pile!) and there was every reason to believe he would do the same for Vogue. Incidentally, you should hear the girls go careening through "Rhapsody In Blue" in the "Study In Blue" album. The Vogue artwork was seldom used to better advantage than with an all girl band--note the cheesecake on R726.

Musically too, the label does not deserve the knocks it has often received. Besides the Mooney sides there were six sides by the Charlie Shavers Quintette, said by some to be among the best Shavers ever made. Personnel were Shavers on trumpet; Buddy DeFranco, clarinet; Alvin Stoller, drums; John Potaker, piano; and Sidney Block, bass. Marion Mann, formerly of the Bob Crosby outfit, cut some sides for Vogue with Bob Haggart's unit, and although I have not heard these the talent sounds promising.

Vogue recorded some familiar names in the country field, including Patsy Montana and Lulu Belle and Scotty (Wiseman). For spoken word, the company enlisted James Jewel, writer-director of such top radio kids' shows as The Green Hornet, Lone Ranger and Jack Armstrong, All American Boy, to do a children's album. A dance instruction set was produced by Paul Shalin, a popular Chicago radio teacher.

Repertoire

Yet Vogue never had a hit. Perhaps the price, double that of the major labels, and the limited distribution militated against it. Vogue

got off to a bad start with the four-month delay in its debut (some of the sides released in May 1946 were "already dead," according to Variety.) The company later released some timely sides which were hits for other labels rather than Vogue, however. This is despite the fact that it was not difficult for cover versions to make the charts in the late 1940's. Among the current pops on Vogue were "I Love You For Sentimental Reasons" in 1946 (which had four versions on the charts) and "My Adobe Hacienda" in 1947. "Maybe You'll Be There" was a sleeper which sold a million copies in 1948, via Gordon Jenkins' Decca version. The 1947 Vogue version, by Joan Edwards, rarely turns up today.

What Happened?

There are several possible reasons why Vogue failed.

(1) A lack of focus in A&R. Vogue covered every musical field a little bit, but nothing really well. To become a viable jazz label more than six Charlie Shavers sides were needed. The same went for country, children's, etc. Perhaps Vogue would have done better as strictly a children's label, or a country label, where the pictures could have been used to best advantage.

(2) No lucky hits, such as those which got independents such as Mercury and MGM off the ground in 1946-1947. Perhaps if there had been more vocalists and fewer big bands (a dying form in 1946) the label would have had a better chance.

(3) Intense competition. With more than 200 independents fighting for survival in 1946, including 16 in the Detroit area alone, the odds were not good.

(4) The high list price (\$1.05 per single disc) inevitably reduced sales. And with very high overhead due to Saffady's elaborate plant, Vogue had to make it big or not at all.

(5) In the final analysis, the artwork was probably irrelevant to the goal of selling popular records. In many cases it overshadowed the music, yet people buy records to hear songs and artists they like--not to look at (except in Iceland.) No other label before or since has used "picture records" for its entire output.

Tom Saffady's Vogue label was a fascinating chapter in the history of the record business. Though it was active for only a year, and produced less than 100 issues, its products will no doubt be remembered and collected for a long time to come.

Acknowledgements

A number of people were extremely helpful in piecing together the story of Vogue. My special thanks to Jack Sellers, an engineer for Vogue throughout most of 1946, whose reminiscences added much background to the story, as well as putting some of the trade paper reports into proper perspective. Also thanks to Al V. Lynas, former Vogue General Manager, who took time to reply to my inquiries despite his illness; to choral director Don Large; to Gordon Sharf, who helped me locate these gentlemen; and to LP producer Don Schlitten. Extensive research in Billboard, Variety and Record Retailing provided the specifics. Those helping with the discography will be acknowledged in the next installment.

Help!

The next issue will contain a listing of all known Vogue issues. There are still gaps in the data, and I hope that any collector with information on any of the following will write in, before the discography goes to print. What's needed is title, artist, matrix number and "take" (visible in the wax) for the following:

R700 to 706, 709, 715, 716, 717, 727, 728, 729, 741, 742, 743,
749, 757, 759, 762, 763, 765, 768, 769, 773, 783, 784. or above.

Notes

1. Record Retailing, October 1945, p.29.
2. From correspondence with the author, March 11, 1977.
3. Billboard, May 17, 1947, p. 20.
4. ibid., January 11, 1947, p. 14.
5. Al Lynas put the date at 1956, in correspondence with the author, May 12, 1977.
6. I have not been able to trace the exact date of Tom Saffady's death, which has been variously reported as 1954-55 or 1959. Perhaps a reader in the Detroit area could track this down.
7. Billboard, August 9, 1947, p.18.
8. ibid., October 26, 1946, p. 36.
9. Variety, October 3, 1945, p.50.
10. Billboard, May 18, 1946, p. 137.
11. From correspondence with the author, March 11, 1977.

